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MR. ALFRED H. PEASE'S ANNUAL CONCERT.

The third Annual Concert of Mr. Alfred H. Pease was given at Steinway Hall on Saturday evening last. Notwithstanding that Mr. Pease offered a highly interesting programme, sustained by such artists as Madame Gazzaniga, Madame Camilla Urso and Signor Severini, the hall was very slimly attended, and the few who were present made the great bare hall appear still more hopelessly desolate. The total apathy of the public to so excellent an entertainment as this, would seem to be incomprehensible; the merit of the artists was unquestionable, and the claims of Mr. Pease alone, as an intellectual musician, should have attracted a host of friendly admirers. The utter disregard of our citizens to the natural claims of our rising native artists upon their sympathy and support, displays a selfishness and a want of local pride that would dishonor any community. Not one generous sentiment or any evidence of friendly interest is exhibited by our pleasure-immersed people to encourage or sustain our young aspirants in Art; not a dollar is given to aid them on their difficult way, while countless thousands are expended in ostentation and senseless display, to confound equally frivolous social rivals. A course so ungenerous and so impolitic is calculated to drive our best men from us, or to so crush out their ambition, or to cause them to abandon so unprofitable a pursuit in sheer disgust.

Madame Gazzaniga sang in her broad and artistic manner, and Signor Severini pleased very much by his graceful execution and expressive style. The absence of Mlle Camilla Urso was much to be regretted, but it was unavoidable, as a hundred miles of snow lay between her and New York. Miss Toedt, who played in her stead, did the best that she could to supply her place, and received very warm acknowledgments for her graceful and pleasing execution. She has a good talent and gives marked evidences of improvement. She played a new Berceuse, by Mr. Pease, and did it excellently well on so short notice. It is a very pleasing composition, but lacks in contrast by the constant use of the upper strings of the violin, and the ignoring altogether of the G string.

Godfrey's "Guard Waltz," arranged as a duett by Mr. Pease, is a most brilliant and effective concert morceau, and was played by Messrs. Pease and Colby in a dashing and telling manner. Mr. Pease played Kontski's "Reveil du Lion," which he has executed in public before, but on this occasion he interpreted it with more spirit and effect, and his manipulation exhibited a decided improvement. We regret that Mr. Pease did not arrange to have some of his vocal compositions represented. Among the many beautiful songs that he has written, there are several that the pub-

lic would have been glad to hear, and we are satisfied that his true policy is to present himself in the light of a creative artist whenever the opportunity occurs. On that point he can take his stand without fear as to the result of competition.

I. B. POZNANSKI'S QUARTET SOIREES.

Poznanski's Fourth Soiree was given at Steck's elegant little Concert Hall in Eighth Street. There was a large attendance and the critical professional element was largely represented.

Haydn's "Emperor" quartet, in G major, was the first number on the programme. The allegro was given with marked spirit, and the "Poco adagio, variazioni" was rendered with such exquisite grace and tenderness of sentiment, combined with such true and refined phrasing, that it won an enthusiastic encore. The allegretto was poorly phrased, and was scarcely up to tempo but the finale was dashed through brilliantly, and brought an admirable performance to a most effective close.

Mozart's quartet in E flat major, was performed in excellent style throughout. All those points of excellence in phrasing, emphasis, light and shade, strictness of tempo, just expression of sentiment, promptness and decision in taking up of points, and clearness of execution, were exhibited in the rendering of this piece, the only drawback was the uncertain intonation of the violoncello, but as we did not observe this at rehearsal, it might be the result of the temperature or a false string.

To all the artists engaged Messrs. Poznanski, Bernstein, Schwarz and Liesegang, we must accord warm praise. Mr. Poznanski on this occasion, fully justified the judgment we passed upon him long since. He is a thorough, conscientious, intelligent and accomplished artist. His enthusiasm is earnest and sincere, and he is a perfect master of the quartet school. His tone is pure and sympathetic, his execution clear and articulate and his intonation entirely faultless. He comprehends the brain and the heart of the compositions he interprets, and he has the intelligence and the sentiment to do justice to both. Although he is entirely unobtrusive in his quartet playing, the exquisite refinement of his style, and the justness of his expression, permeates and beautifies the whole. His performance won the unqualified admiration of all present, and he has fairly won an enviable and brilliant position.

Madame Varian Hoffman who assisted vocally, has a pure and beautiful soprano voice, of a light but sympathetic quality—a quality which would make itself felt in the largest hall, and she uses it with judgment and skill. Her style is excellent, and she possesses much sentiment and feeling, which render her ballad singing so expressive and effective. She sang Wallace's "Cradle Song" with so much

grace and tenderness, that she won a warm encore, and gave in response, Gounod's beautiful Barcarole, which she sang *con amore*. If she was less effective in Mozart's Aria "Non mi dir," it was because the badness of the accompaniment hampered and constrained her efforts, instead of giving her the necessary support. The recitatives were well phrased and the Andante was sung with much pathos and with that flowing portamento, which its classical nature demands. The Allegretto was well emphasized, and the delicate and difficult vocal passages were executed with fluency and clear articulation. Mme. Hoffman was honored by an encore, and sang in response a new serenade "Thine Eyes my Love," by H. C. Watson, which she sang with an abandon, that drew down the heartiest applause. Her success was very decided.

Herr Demuth played Hummel's "Rondeau de Concert," very badly. With this exception the Soiree was a great success, and will add to the reputation of Poznanski and his confreres.

ENGLISH OPERA.

The remarkable success obtained by the Richings Opera Company at the Olympic Theatre, remarked upon in our last, has continued with unabated force during this week, that pleasant abode of English Opera having being crowded with delighted patrons every night; and the performances receiving approval from even those who refer back to bright examples of that style of presenting opera before our public.

With practice together for this brief interval, many slight imperfections and obstacles to good *ensemble* have been removed, so that now even the ill-informed orchestra yields comparatively free acquiescence to every movement, and Mr. Dietrich, although both conductor and chorus-master, beside supplying the absent stage manager's superintendence of details, can sway the whole corps lyrique, with fair chance of heed for his very skillful and efficient direction.

Miss Richings really is a wonderful dramatic singer, as she accomplishes such a vast amount of work in a satisfactory manner, and retains command in her performance of the essential dramatic features of every role.

We need only refer to her performance of the chamber scene finale, in "La Sonnambula," to verify her rightful claim for a high rank among dramatic singers.

Mrs. Seguin's performance more than realizes all the bright hopes entertained by Miss Zelda Harrison's enthusiastic friends.

Messrs. Castle and Campbell have enhanced their previous high estimation since the Olympic Theatre has witnessed their rapid advance in the difficult work of dramatic singing, enforced with good instinct for the just treatment of each situation.